

"At present the most valuable gift which can be bestowed on women, is something to do, which they can do well and worthily, and thereby maintain themselves."—JAMES A. GARFIELD.

CATALOGUE AND CIRCULAR

—OF THE—

SCHOOL OF INDUSTRIAL ART

—AND—

TECHNICAL DESIGN FOR WOMEN.

134 FIFTH AVENUE,

NEW YORK CITY.

MRS. FLORENCE ELIZABETH CORY, Principal.

WITH EXTRACTS FROM THE REPORT OF THE PRINCIPAL, BEFORE
THE UNITED STATES SENATE COMMITTEE ON
EDUCATION AND LABOR.

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FORM OF BEQUEST.

*I give and bequeath to the School of Industrial
Art and Technical Design for Women the sum of
..... Dollars for the purpose of said
School.*

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DURST

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OFFICERS AND INSTRUCTORS
OF THE
SCHOOL OF INDUSTRIAL ART FOR WOMEN.

PRINCIPAL,
MRS. FLORENCE ELIZABETH CORY.

BUSINESS MANAGERS.

JOHNSON L. HALL, FLORENCE ELIZABETH CORY.

SECRETARY,
MISS PAULINE CORY.

INSTRUCTORS—REGULAR CLASSES.

ELEMENTARY CLASSES, Miss Esther Kline.
Free-Hand Drawing—Walter Smith's Geometrical System.

ADVANCED CLASSES, Mrs. Florence E. Cory.
Industrial Designs for Carpets, Oil Cloths, Fabrics, Wall Paper, etc.

WOOD ENGRAVING, Miss Charlotte B. Cogswell.

MODELING AND SCULPTURE,

FLOWER PAINTING (*As applied to Designs*), . . . Mrs. Florence E. Cory.

OIL PAINTING, Mrs. Eleanor Lansing.

WATER-COLOR PAINTING,

CHILDREN'S CLASSES, Miss Clara M. Heath.

SUPERINTENDENT OF WORK ROOMS,

MRS. FLORENCE ELIZABETH CORY.

MANAGER DEPARTMENT FOR HOME STUDY,

MRS. FLORENCE ELIZABETH CORY.

MANAGER HOME DECORATION DEPARTMENT,

MRS. FLORENCE ELIZABETH CORY.

Practical Working Designs made by Pupils of the School,
now on Exhibition in the Institute.

CARPETS.

- Class A.*—Body Brussels Sketches.
Class B.—Moquette Sketches.
Class C.—Axminster Sketches.
Class D.—Tapestry Sketches.
Class E.—Ingrain Sketches.
Class F.—Body Brussels Working Design.
Class G.—Tapestry Working Design.
Class H.—Ingrain Working Designs.*
Class I.—Ingrain Working Designs for Art Squares.
Class K.—Working Designs for Smyrna Rugs.

OIL CLOTHS.

- Class A.*—Sketches for Line Oil Cloths.
Class B.—Working Designs for Pin Oil Cloths.
Class C.—Sketches for Linoleums.
Class D.—Working Designs for Tiles.
Class E.—Working Design for Table Oil Cloth.

WALL PAPERS.

- Class A.*—Working Designs for Wall Papers and Borders.
Class B.—Stencils.
Class C.—Ceiling Decorations.

* Ingrains are always put upon the lines in red, no matter what colors are to appear in the finished fabric. In three-plys scarlet and black are always used, although there may be neither scarlet or black in the woven goods. A technical education is necessary to a thorough understanding and appreciation of ingrain designs.

STAINED GLASS.

Class A.—Sketches for Windows.

Class B.—Sketches for Screens.

Class C.—Sketches for Lamps and Lanterns.

Class D.—Working Designs for Stained Glass.

CALICO AND PRINTS.

Class A.—Designs for Calico.

Class B.—Designs for Sateens and Gingham.

Class D.—Designs for Awning Stripes.

Class E.—Designs for Cretonnes.

CARVED AND INLAID WOOD.

Class A.—Design for Inlaid Panels.

Class B.—Design for Carved Panel.

Class C.—Design for Carved Frame.

Class D.—Design for Pyrograuver Panels.

PORTIÈRES.

Design for Portières to be painted on bolting-cloth.

Design for Embroidered Portières.

EASTER AND CHRISTMAS CARDS.

Designs for Easter and Christmas Cards and Valentines.

LINEN.

Class A.—Designs for Table Cloths.

Class B.—Designs for Napkins.

Class C.—Designs for Towel Borders.

Class D.—Working Designs for Red and White Table Linen.

Class E.—Designs for Handkerchief Borders.

BOOK COVERS.

Class A.—Designs for Cloth Book Covers.

Class B.—Designs for Embossed Calf Covers.

Class C.—Designs for Printed Paper Covers.

Class D.—Designs for Lithographed Covers.

WORSTED WORK.

Design for Sofa Pillow (Cross-stitch Embroidery).

FAN MOUNTS.

Designs for Painted Fan Covers (on Silk or Satin).

Designs for Lace Fan Mounts.

LACE.

Designs for Duchess and Thread Lace.

SILK.

Class A.—Sketches for Printed Silks.

Class B.—Sketches for Silk Handkerchiefs.

Class C.—Sketches for Ribbons and Sashes.

Class D.—Working Designs for Woven Silks.

WINDOW SHADES.

Working Designs for Decorated Holland Shades.

NOTE.—Visitors will please note the difference between Sketches and Working Designs. The former are drawings or paintings made to a given scale, and are the representation in miniature of the finished fabric or article. A *Sketch* is submitted to the manufacturer, who judges as to its general arrangement, color and style; if the sketch pleases him he then orders the *Working Design*, which is made the full size of the cloth (sometimes larger) and embraces all the practicalities and technicalities necessary to enable it to be put directly into the machinery and woven, or printed, from at once. All our Working Designs are *thoroughly practical*, and adapted to their own peculiar machinery, and can be manufactured from without having been "worked over" first in the factory. Certain technicalities are also necessary to make a sketch correctly, and these are fully observed in the work done in this school. In fact our work is *all* THOROUGHLY PRACTICAL, and therefore remunerative.

CIRCULAR LETTER.

The establishment of an Institute of Technical Design for Women, in New York, grew out of a forceful necessity for its existence. A realization of this need is felt more and more keenly every day, especially among women of artistic ability and cultivated tastes, who are crippled by an enforced incapacity which they see no way of overcoming.

Thus far existing schools of design teach their pupils the principles of design only, accompanying theoretical teaching with intelligent use of pencil and brush, but in no school in this country is taught the knowledge of machinery and the nice technicalities of design, without which the most beautiful pattern is valueless to the manufacturer, and the disappointed student who thought his knowledge all sufficient, is obliged to seek, after graduation, the necessary practical instruction elsewhere. The only alternative for males is to enter a design-room as an apprentice and there spend months and not unfrequently years, in grinding colors, laying in grounds, copying, etc., before becoming sufficiently skilled to make a practical original working design. But this alternative has not been made available for women, men and boys only being considered eligible to this apprenticeship.

A single exception however, was made in favor of Mrs. Florence E. Cory. She, after much fruitless endeavor to perfect herself practically in the arts of design in the various classes and schools of design (not excepting the highest of our city), did eventually secure admission into the design-room of a prominent carpet manufacturer, and there learned to make practical application of the principles and theories which up to this period had done almost as much to bewilder as to enlighten her.

Then, and not till then, could she comprehend the rejection of designs by manufacturers, alike tasteful and attractive in subject, general arrangement and color, to the uninitiated, desirable from every stand-point, but in reality worthless, because they could not be woven.

Machinery has its requirements and its limitations, all of which must be considered when making a design, and without the practical knowledge necessary to do this an acceptable working-design cannot be made.

Hence the great importance of establishing opportunities for instruction which will cover these vital points, and especially for women whose avenues for lucrative congenial employment are so limited.

Many women of refined taste and good general artistic culture, waste their energies and health in the vain endeavor to make decorations upon silk, satin, Christmas and Easter cards, panels and plaques, reasonably profitable, who might easily become qualified to perfect themselves in some one of the many forms of Industrial Design, and thus secure a steady income if only the opportunity to do so could be secured.

Manufacturers, too, would profit by such an addition to their home resources in design.

The great point in competition in all trades now is, unique, tasteful, original designs, and to secure them manufacturers not infrequently exhaust their home resources, and are obliged to depend upon the designs bought at great expense in European markets, which they do not see until purchased and delivered, and are then often found entirely unsuitable for the special requirements for which they were ordered.

In the light of these truths, the managers of this School will take especial pleasure in making every endeavor to extend the possibilities of industrial design for women as widely as possible, and by the aid of a well systematized, thorough and practical course of instruction, they are confident of qualifying a large number of women to become self-supporting in a far more satisfactory manner than has been their wont, as designers or teachers.

Realizing the importance of being thoroughly well grounded in every pursuit, the managers and instructors will make special endeavor to have the teachings in the elementary classes very thorough and comprehensive.

The lessons in drawing and in color will have reference to their application to industrial purposes from the beginning, thus materially facilitating the ultimate object of the students.

The support already given the school enterprise by men prominent in carpet interests, and in other industrial arts, is a guarantee that the work is worthy the serious attention which it has everywhere received, and the managers feel sure that their efforts to give women such advantages as will make them practically familiar with the workings of machinery, the technicalities of design as applied to various industries, as carpet designing, wall paper, oil-cloth, linoleum, lace, chintz, silk, calico, leather, book covers, etc., will be richly rewarded by seeing them become self-supporting at an early day, fortified by the fact that they are *thoroughly prepared* for the new lines of industry for which they have been trained.

It takes two years to complete the entire course. The elementary class, together with the flower-painting and simple designs (such as for calico, muslin, stained glass, inlaid woods, jewelry, etc.), occupy one year's time.

The advanced classes, with advanced designs for oil-cloth, linoleum, silk, carpets, etc., require another year's study. The third year (if a student chooses to return), is passed in the practice and design room, where no regular instruction is given, but where orders are received and work done under the supervision of the Principal and well-known designers for various industrial purposes, who have offered their services as critics, and who give suggestions as well as criticism to the work of the pupils. This course of instruction fits a pupil to become a teacher as well as a designer; numbers of our pupils are now teaching in public or private schools, or have established schools of their own in various parts of the country.

We are constantly receiving requests for teachers from institutions of all kinds, also from private classes, and from ladies who wish to be instructed in their own homes.

The managers cordially invite all interested in the promotion of industrial art for women, to visit the School, become familiar with its workings, and then aid the movement in such ways as may be agreeable and possible.

DRAWINGS.

All drawings made in the School are the property of the pupil who made them, with the exception of one sheet from each set made, which shall be retained as the property of the School. Pupils, if they wish to keep their set of drawings entire, have the privilege of duplicating the drawing thus retained.

They also have the privilege of disposing of all salable designs to manufacturers, while still under instruction ; several hundreds of dollars were so earned by the pupils of last year, many of them being thus enabled to wholly or partly pay their expenses at the School. A commission of 10 per cent. is demanded on all sales, made by pupils, while still under instruction in the School.

No drawings can be removed from the School (excepting for sale), before the expiration of one year, when all but the one sheet retained by the school may be taken.

MATERIALS.

All materials are furnished by the pupils at their own cost, and can be purchased at the School, or at any well-known art store. The price of materials for the elementary classes is from \$7 to \$10, and for the advanced classes from \$10 to \$12, depending upon the branch of study pursued, and the fluctuations of the market.

ADMISSION.

Pupils who have not become practically familiar with drawing, will be obliged to enter the elementary class.

Pupils desiring to enter the advanced classes will be required to present specimens of their work—free-hand drawing—flowers from nature, or conventionalized, ornamental figures, or scrolls, etc.

Pupils of other schools of design, desiring to make practical the theories there learned, will be admitted to the finishing classes at once.

The managers of the School *do not* furnish work to the pupils,

but use their influence — which is considerable — in procuring it from manufacturers.

TERMS, PAYABLE IN ADVANCE.

Elementary class, each term,	\$30.00
For the entire school year,	60.00
Advanced classes, each term,	50.00
For the entire school year,	100.00
For the two years' course,	150.00
Teachers' class, each term,	25.00
Summer term,	40.00
Wood-carving, book covers, ten lessons,	12.00
Separate course of flower painting,	25.00
Oil-painting, each term,	25.00
Water-color painting, each term,	25.00
Children's class, each term.	15.00
All private or single lessons, per hour,	2.00
Lessons in design by letter, each,	3.00
Letters of criticism, each,	2.00

Classes will be formed, or single lessons given, in all the special branches of the School.

Use of design-room, privilege of receiving orders, suggestions, criticism, etc., after graduation, \$8.00 per month.

Sittings, easel-room, etc., \$5.00 per month.

Pupils who have not the time or the means to enter the School for the entire term, or those needing but a few lessons to perfect themselves in some specialty, may enter the School for a month, on the following terms, payable in advance :

Elementary classes, per month,	\$15.00
Advanced classes, " "	20.00
Summer classes, " "	20.00

For the benefit of teachers who are prevented from attending the regular classes, a **TEACHERS' CLASS** is established for Saturday mornings, from 9:30 until 12 o'clock. Instructor, MRS. FLORENCE E. CORY.

Special attention paid to private pupils and students who are in the city for but a short time.

There are two terms during the regular school year, and an extra Summer term for Teachers and others who cannot attend the School during the Winter months.

CALENDAR.

The School year begins the first Monday in October. The first term closes the last Friday before Christmas. The second term begins the first Monday in January, and closes the second Friday in April.

The summer term begins the first Monday in May and ends the first Friday in August. The managers reserve the right to change these dates when necessary.

Pupils can enter the School AT ANY TIME and will be charged from date of entrance, although it is always best to enter at the beginning of the term when possible.

HOMES.

There are a few rooms in the school for rent *without board*. These rooms are fully furnished, are heated by steam and lighted by gas. Pupils have the privilege of getting their own meals in their rooms on small oil-stoves. Some have their meals sent in *hot* for \$3.00 per week. Many go out for theirs, while others go out to dine, getting their own breakfasts and luncheons. All claim to live much more cheaply in this way than to regularly board, besides enjoying certain privileges and facilities for work that outsiders do not have. The price of the rooms is \$2.00 per week with room-mate, or \$4.00 per week alone. Pupils must apply for rooms early in the season, accompanying such application with one week's rent in advance, as there is a great demand for them.

DEPARTMENT OF HOME STUDY.

This department was inaugurated in 1882, and has proved highly successful as a means of training designers and teachers. Instruction is given by letter in all branches taught in the School to those who cannot enter the classes.

Letters of instruction (*combined* with criticism on the last exercises made) are \$3.00 each, and are very explicit even to the minutest detail. Just how many letters a pupil will require to perfect her in any chosen branch depends upon her own capabilities. Generally from six to twelve are sufficient.

Letters of *criticism merely* for pupils who have finished the course of instruction and need only criticism on finished work before offering it for sale, are \$2.00 each.

With each letter of instruction is given a list of materials required; these are all quite simple for the first few lessons. If at any time materials are mentioned that cannot be procured at home, they can be purchased from the School at reasonable rates. Material for the entire course will cost from seven to ten dollars.

All exercises, drawings or designs made after directions given in the letters of instruction are to be sent to the School for criticism and correction. They will then be returned to the pupil, together with the next lesson.

All mail and express charges on designs, goods, samples, etc., *must be paid by the pupil.*

When a pupil becomes competent to make a *good* practical working-design, a list of manufacturers is given to whom the work may be sent for sale, and for further orders. Designs are also sold at the School on commission, 10 per cent. being asked for on all sales.

With the letters of instruction, are sent samples, diagrams, fabrics examples, etc., *when necessary.*

Designs sell for from \$5 to \$75 each, a rapid worker can make of the former, two or three per day; and of the latter, one in a week or ten days.

As letter instruction is individual, a pupil can begin the course at any time, without waiting for classes to form.

It is *utterly impossible* to answer the questions, "How long

will it take me to learn?" or "How soon before I can begin to earn money?" *We do not know.* Knowing nothing whatever of the pupil's capability, and previous knowledge, her patience, perseverance, and application, how is it possible for us to judge?

The only way to decide such a question is to make a trial, and would-be pupils, who are doubtful on these, and all other points, are advised to send us \$3.00 for a trial lesson, from which the pupil can judge of our system, and we of her ability *as in no other way.* If neither are satisfactory, no more time or money need be expended on the matter. If our opinion is valued, it will always be given cheerfully as to the merit of the exercises made after the instruction given in this trial letter. *Criticism of the drawings* will not be given unless the course is continued.

Payments for the letters may be sent by registered letter, checks, drafts, postal notes, or P. O. money-orders. If the latter, they must be made out to Mrs. Florence E. Cory, *Station E.*, New York City, and if checks, 15c. must be added to the amount, for the New York Exchange.

INQUIRIES.

Persons wishing to make further inquiries in regard to the School, will please state all questions clearly and concisely (if by letter), and inclose stamp, with their name and address in full. All who wish additional circulars sent friends who are interested in the work done at the school, will please send name and address of such parties in full, and circular will be immediately forwarded.

Information upon all points connected with the School will be cheerfully given upon application personally. Those wishing to see Mrs. Cory personally will please call on Monday, Wednesday, or Friday mornings from 9.30 A. M. to 12 M.

Address all communications to the Principal,

MRS. FLORENCE ELIZABETH CORY,
134 Fifth Avenue, New York City.

NOTE.—Sets of gouache colors and all artist's materials for sale at the School.

*Extracts from testimony given by Mrs. Florence Elizabeth Cory
before the United States Senate Committee on Education
and Labor, (Complete report to be found in
"Investigating of Senate Committee on Ed-
ucation and Labor," 1885, vol. II.)*

MRS. FLORENCE ELIZABETH CORY escorted to the stand by
the HON. HENRY W. BLAIR, of New Hampshire.

MEMBERS OF THE COMMITTEE.

HENRY W. BLAIR, of New Hampshire, Chairman ;
WILLIAM MAHONE, of Virginia ;
WARNER MILLER, of NEW YORK ;
NELSON W. ALDRICH, of Rhode Island ;
THOMAS M. BOWEN, of Colorado ;
JAMES Z. GEORGE, of Mississippi ;
WILKINSON CALL, of Florida ;
JAMES L. PUGH, of Alabama ;
JAMES B. GROOME, of Maryland.

INDUSTRIAL ART SCHOOLS FOR WOMEN.

MRS. FLORENCE ELIZABETH CORY sworn and examined.

By the CHAIRMAN :

Question. You are a resident of this city?—Answer. Yes,
sir.

Q. State your employment?—A. I am the Principal of the
School of Industrial Art for Women, New York City, and I am a
designer.

Q. State to the Committee, in your own way, the subject-
matter you have in your mind in reference to your pursuit and
the School which you have established, its efficiency, and its
present and prospective usefulness in the way of furnishing occu-
pation and culture to women?—A. Perhaps it would do as well
to tell of my own experience. Seven years ago I wished to be-
come a designer for carpets, having made up my mind to that

effect by seeing an ugly carpet and wondering why more beautiful ones were not made ; I could find no one to tell me where I could learn anything of the kind, or even where carpets were made. I looked in the Encyclopædia but found very unsatisfactory instruction there, telling merely that carpets were made in the United States, but not where they were made or how. During the centennial year, while looking through a file of papers, (*Harper's Illustrated Weekly*) which was filled with illustrations of the centennial exhibits, among others was one of the carpet department at the Philadelphia exhibition. This design was made with divisions, over each division was the name "Yonkers," "Hartford," "Lowell," &c. I took the first name, which happened to be Hartford, and wrote a letter to the Hartford Carpet Company asking if designs were in demand, how much they were paid for, how they were made, whether one was restricted in color, and where I could procure the paper on which to make these designs, if they were made on paper. I waited two weeks, then received an answer, stating that designs were in great demand, that they could not possibly fill the demand in this country for designs for carpets. (This happened to be for carpets alone, not for any other industrial branch). They were much pleased with the idea of a woman's thinking of designing, as I seemed to be the first who had thought of it. Mr. Martin, the agent of the Hartford Company, who wrote me, said that "as women bought carpets he thought it a good thing for women to design them, as they would know best what women liked." He sent me as full instructions as he could by letter. five designs to look at, and several sheets of paper. I made three or four designs and sent to him (having had no instruction in drawing or painting). They were returned to me as being imperfect, but Mr. Martin thought with instruction I might be able to please them, and advised my going to Cooper Institute, in this city. I gained admission to Cooper Institute, came here to find they knew less about carpet designing than I did myself, because in the three months that intervened I had been learning as much as possible. In Cooper Institute (in the Women's Art Department) there is a normal class, in which they profess to teach designing. They do teach the principles of design and teach them well, but they do *not* teach *practical* design ; they

do not teach it as applied to any one practical purpose, neither do they teach it at any other school in this country. The Institute of Technology in Boston comes the nearest to it. For instance, at Cooper Institute, they might teach a young lady to make a wall-paper design; set her down with paper, brushes and colors, she might make a beautiful design, but would not know, neither would the teachers, whether that design could be printed by machinery or not. She would not know how many colors she should use, how the colors should fall, the dimensions, or anything of the kind, the *teachers* do not know. I was much disappointed in that way, at not learning anything *really practical*.

I visited the carpet departments in the principal stores in New York, and studied carpets. I finally found in the carpet department at A. T. Stewart's, a book called the "Carpet Trade Review," which gave me the information I wanted—that is, where carpets were made, and by whom they were made. I found a number of agents here in New York City, most of them in Worth Street. I went to Worth Street, the first person I called on was Mr. William B. Kendall, President of the Carpet Trade Association of the United States, and agent of the Bigelow Carpet Company. He was much pleased with my idea, and sent one of his designers to give me a lesson. It was my second lesson really, old Mr. Barber, of Auburn, just before his death, gave me my first lesson in carpets. Mr. Kendall sent me with a note to the head designer at the carpet factory in the city. There is only one factory in New York, that is Mr. E. S. Higgins', at the foot of West Forty-third Street, the head designer kindly offered to give me six weeks' free instruction. I learned a great deal. At that time I was still a pupil at Cooper Union, but by the time I had taken this practical instruction, they thought me competent to teach a class at Cooper Union, I taught a class of seventeen girls and women, which was the first of the kind ever taught in this country, and probably in the world. Three years ago, I taught at the Ladies' Art Association rooms on Fourteenth Street, a small class, however. At that time I was not a teacher, did not profess or intend to be. I was a designer, and earned my living in that way; there seemed to be such a demand, so many women who wanted to know how to design, so many who were trying to learn at Cooper Union

and other schools, had met with the same difficulties I had encountered,—that is—the instruction was not practical ; many of them hearing of me, asked me to help them. I presume I helped hundreds of women in three or four years, by giving them instruction, giving them hints, teaching them as well as I could, until there came so many I could not attend to my business and them too, I decided to start a school, which I did two years ago, classifying the pupils, and confining them to regular hours, so that I had leisure for my other business and to teach besides.

Q. Give us some idea of the opening that seems to you to exist in this direction for employment for women.—

A. It is one of the best openings for woman's labor in the country. Is remunerative ; is easy work ; is as easy as for a lady to sit down and paint for her own amusement. There is a demand for patterns which cannot be filled by the designers already in this country. There is not a manufacturer of any extent but that sends abroad for hundreds and some for thousands of dollars' worth of patterns yearly. They are not all patterns that can be woven or printed just as they are. For instance, a wall paper manufacturer when he sends to Europe for patterns, does not send for a pattern that exactly fits his own machinery, and they are not always, strictly speaking, wall-paper patterns. Sometimes they are silk, chintz, cretonne, bits of carpet, anything that will give a good idea to the manufacturer. After they are brought to this country the designers adapt them to their own requirements. Sometimes they will take a flower from one piece of chintz, a geometrical figure from a wall-paper, other forms from other things and combine them all to make one design out of four or five. In that way they waste a great deal, sometimes buying a pattern for merely one form that is in it while the rest is useless. These designs are brought from England, Scotland, France, and all over Europe. Manufacturers send men over there, pay their expenses, and pay for the designs, hundreds and, some of them, thousands of dollars yearly. These designs could be made as well in our own country and by women. Women will be as competent, after they are trained, to do it as men, some of them are as competent and more so than many of the men now. It takes time to learn, however.

Q. For what purposes are patterns and designs needed? You mentioned prints, wall-paper, and carpeting. In what other industries are they wanted?—A. In this country carpets of all grades, wall-papers of all grades, silk for dresses, handkerchiefs and ribbons, stained-glass, rugs, marbles, table-cloths, tile, towels, calicoes—everything of that kind. There is little lace manufactured and I think no lace curtains, they are talking of establishing a factory now for that purpose, there are embroideries, those made by machine, and the Hamburg edgings are made in this country. Furniture chintz (which I did not include in calico) tile, repoussé work in silver, gold, brass and copper, designs for furniture, gas-fixtures almost anything you look at that is ornamented is made in this country, and there is a demand for designs. Some factories require more than others.

Q. State a little more fully as to the competency of women to do this kind of work, to receive the necessary training, and what aptitude do they develop for actually doing this work as well as men do it.—A. They learn readily. I would not hesitate to take any young girl or lady of average intelligence, and am sure I could teach her to become a designer in two school years. A girl having natural taste and genius for this work, would do better than one who had not, but any one with intelligence can learn to design, although some will do better than others. If they can understand machinery and its requirements, and I see no reason why they should not, they can learn to make designs to meet these requirements. Each kind of machinery has different technicalities and requires a different kind of pattern to be made for it. Even in carpets each grade of goods must have a different kind of pattern made in a different way and adapted to the loom which will weave that grade of goods, whatever it may be.

Q. How many have you instructed these two years, and between what ages?—A. Two years ago I opened school with 2 pupils; at the end of the third week I had 5 and at the end of the school-year 41 pupils. The second year I opened the school with 38 and closed with 75 pupils. Then I presume in the two years I have had 20 or 30 private pupils who were not regular students at the school. Add to this 15 or 20 whom I teach in their homes by letter and you have the list for the past year. This year the

school opens on the 1st of October, I cannot say how many are coming, I am receiving letters of application and calls daily. I know the school will open with large classes.

Q. Can you give us some idea as to the remuneration which they command when they are fairly well qualified to be employed?—A. Yes, I can tell you the remuneration men receive, and women should receive as much, I think they will when they are regularly employed by a manufacturer. They receive a regular salary, just as any business man does, who is employed by the year, the salaries are variable. A first-class designer for body Brussels will receive about \$4,500 or \$5,000. An ingrain designer receives less. I do not think a good ingrain designer could be employed for less than \$2,500. A moquette designer receives a little more than a body Brussels designer, but not much. Six thousand dollars is a good salary for any designer for any purpose, although they have received more. I believe one designer receives as high as \$10,000.

Q. Are they Americans or foreigners who have come here?—A. Nearly all foreigners. There are a few Americans, but the best designers, as a rule, are foreigners, for this reason, the foreigners have schools, the Americans have not. Foreigners are trained, especially Frenchmen. They have good free-schools where any artisan without pay, can receive instruction in all branches; here we have none, consequently, must suffer for the lack of them.

Q. The salaries which you have mentioned, of course, apply only to those who are the most skillful?—A. Yes.

Q. The leaders in the art; but what can an ordinary designer earn?—A. These are ordinary designers. For instance, take Mr. Higgins' carpet factory on Forty-third Street. They have one head designer, and under him anywhere from fourteen to sixteen men and boys. The boys are employed at the rate of about \$3 a week when they first begin, all they have to do is to grind colors. They are kept grinding colors for the designers—mixing shades. If they are at all competent, from that they get to copying, that is, with simple patterns, ingrains; they will then be paid from \$7 to \$10 a week. From that to laying in the grounds, and finally work on the higher patterns; if they have taste, by that time they should

have picked up a great deal from seeing other designers work, and finally become designers themselves, that is the only way in which people in this country can become designers, by entering young and learning the business from what they can pick up; designers will not teach and there are no schools. Designers are afraid to teach as those taught might do better than they, and thus take the bread out of their mouths.

Q. Relatively, as shown by facts, how does the work of those who have been educated with you compare with that of other designers?—A. Favorably. The difference is here: my method of instruction is thoroughly systematized. I begin at the beginning, and any pupil that is graduated from my school understands thoroughly *all* the technicalities for *all* the fabrics. For instance, if she enters the class for fabrics, she learns the technicalities of all, which is more than many male designers in this city can say, even the best. Take a designer in this city or in any of the carpet factories, as a rule he understands only one kind of designing. An ingrain designer does not know anything but ingrains. He may know a few points, but does not know thoroughly well the technicalities and practicalities of body Brussels. A body Brussels' designer may know nothing whatever about ingrains. But my pupils can tell you *every technical part of every kind of fabric* of every quality of goods. They may not be able in two years, to make as pleasing a design as a designer who had worked for ten, twenty, or thirty years, but they would understand machinery quite as well, if not better. It requires practice to make the designs.

Q. Can you answer from your observation this question: Whether women appear to possess as much natural aptitude for this work as men?—A. Yes, they do and more. They have better taste. It is more natural to them.

Q. You think that here is a field of industry specially open to women?—A. I do most decidedly. It never should have been occupied by men, and I do not think it ought to be any longer when women are trained to it. It is pleasant work and simple; is what a woman can do; and I do not see why men cannot enter the harder fields of labor and leave the simpler to women; not that I am strong minded at all, but a woman certainly has taste

and the skill required is no more than to paint a picture, and you all concede women can do that.

Q. You think they are certainly reduced to the condition with sharp competition of being able to hold their own?—A. Yes, after a time; not now. I do not think they need fear us for four or five years to come. There are but few now; in fact I am the only real full-fledged woman designer; then there are my pupils, but the school has only been opened two years, and I do not profess to graduate them before that length of time.

Q. Have you any objection to stating in what directions you work principally as a designer yourself?—A. On carpets, almost exclusively. I have made designs for wall-paper and various things, but my business is carpets.

Q. For what firms or establishments do you work?—A. I am not employed by any one firm. I make designs for, and receive orders from different manufacturers. I received within the last month two orders from England for patterns, one from Leeds and one from Warwick. I have had orders from Philadelphia, and have worked for quite a number of firms. Have sold oil-cloth designs to Messrs. Potter & Co., and to Bailey & Co. Have worked for the Bromley Carpet Company, one of the largest carpet firms in Philadelphia. I am not employed by any special company, but sell designs as I make them to whoever wants them or will pay me the highest price.

Q. Have you any reason to think that your work is not valued as among the best they can get?—A. Last year one of the patterns I made was exhibited at Sheppard Knapp's as the handsomest carpet they had that year. They sold as much of it as of any carpet in the store at the time. It was one of the Bromley goods.

Q. Do I understand you that this business opens out in the direction of all manufacturing where forms of beauty and of utility and adaptations to good taste are required?—A. Yes, and not only as applies to manufactures, but to other things. For instance, we teach in the school, interior decoration.

Q. What do you mean by that?—A. We teach women to understand what is beautiful and true, that they may be able to decorate their homes or become decorators for others' homes, to decorate rooms and buildings, making them beautiful at the small-

est possible expense—all the tasteful things are not expensive by any means. Some of the most beautiful things are reasonable in price if women only knew how to look for them and use them.

Q. Do you think any common country or city girl could better qualify herself for the duties that naturally devolve on the sex by instruction in this art?—A. Yes, she could in this way: She could make her home happier and more pleasant by making it attractive, where it is beautiful it is attractive. The more attractive she can make it, at the least expense, the better it will be for her husband.

Q. I should think there was in that direction a great field where this sort of instruction might be given to advantage, and I should think homes would be more likely to be established under these circumstances. What do you think of the cultivation of this quality that you speak of as an accomplishment to women as compared with music and painting? Which is the more important for women to have really, this quality you speak of and this power to decorate a home, or the other accomplishments I have mentioned?—A. Industrial art by all means, for several reasons: In the first place, any one with taste would not care for a picture unless it were really *good*, and there are few who can make really good pictures. There are many who daub, paint on silk or satin, frittering away their time—not counting, but consuming time. Half the money expended on industrial design would teach them to do something which if they were compelled through force of circumstances, they could turn to account. When it comes to music, there are hundreds of thousands already in the field. There is hardly a house now but has a piano, which is drummed on to the annoyance of the neighbors. This art is something new. It does not offend; even if you do not accomplish anything you do no harm by it. It does not require as high talent to make a good designer as it would to make a good picture-painter; it does not profess to be high art at all; it is within the scope of every intelligent person.

Q. As bearing on the question whether this culture is within the reach of those of ordinary means or those who may be actually dependent on themselves for a living, I should like to know, in a general way, whether these pupils of yours have been persons of

wealth or persons of ordinary means, perhaps a little short of the money that is necessary to get on with in this world?—A. As a rule, persons of ordinary means; some of them poor, quite poor. I have only had two or three pupils that might be called wealthy, they were girls, as I considered them, of a great deal of intelligence, who wanted something to do besides frittering away their time, who thought it best to learn this art, so that in case of reverses they might have something to depend upon. If they never need it, certainly they would have learned something, and it is an employment and amusement to them now. I have had pupils who were well off. Every pupil was cultivated. I have never had an ignorant pupil.

Q. Explain to the Committee your method of instruction.—A. Begin with a pupil who enters the school knowing nothing whatever of drawing. First, she is taught to judge of distances by making lines of certain length and judging the lengths by her eye. I say to the pupils: "Draw a line three inches long." (Nothing is copied in the school; everything is drawn either from the mind or from the object). They draw this line. Probably not one in the whole school will make it just three inches long. After it is drawn they test it, find out whether the lines are too long or too short, what the difference is, and draw another, which, more nearly approximates the proper size. After they have exercises of this sort I give them lessons in dictation. I say: "Draw a three-inch square." The only guide is the hand and eye. Perhaps the next dictation will be: "Draw its diagonals and diameters; bisect the sides, from the points of bisection draw lines," either diagonal, vertical, or horizontal, anything I have a mind to dictate. So I go on from step to step until the first thing they know they have a design. They did not know what it was to be; it may be a chair, a goblet, or just a haphazard design that would do for a tile. All have the same thing without seeing each other's drawings, just from what I tell them to do. That gives the idea of how to lay out a design systematically and geometrically. Then I say: "Now make a design yourselves in the same way; draw a square, circle, triangle, any geometrical form you wish; divide it with any subdivisions you like, and connect these points by lines, either curved or straight, and see what the result will

be." Before they know it they have made a design. They hardly understand what they are doing until they have made one or two. Then they begin to see how it is that you lay out designs, and from that go on step by step. All the floral forms are drawn from nature. I have flowers in the school, and the pupils draw and paint them. That is one of the steps. When it comes to the advanced class they have learned to make pleasing forms, and not only draw the flower and paint it as an artist would do, but resolve it into its elements; that is, draw the flower front view, back view, front and back of leaf, the roots, every part of the flower; the more the better. Then pick this flower to pieces. Draw and color one petal, draw and color a stamen or the pistil; cut the side in two, and see what geometrical figure that is—for every flower and every part of every flower is based on some geometrical figure. That is one of the first things they learn. They also learn on what geometrical figure each flower and leaf is based. I hold up a flower or leaf and ask them, "What figure would inclose that best?" whether it is triangular in shape, oval, elliptical, or what it is. Then this flower, as I said before, is resolved into the elements, and each element drawn separately. By the time they are through they understand its manner of growth and everything that belongs to it, and have say from seven or eight, up to twenty or thirty, different forms derived from the one flower. When they combine these elements into a design, that design will be pure; if they make a design from a rose there will be nothing but rose elements introduced; there will be the rose seed-pod, the thorns, the rose itself, and all the various portions; so that it must be pure throughout. Another thing, they will never make the mistake, after studying a flower in this way, of putting ivy leaves on roses, and spring flowers with those that bloom in the fall, and so on. They know every flower they study thoroughly, through and through. They begin with the natural plant and the natural drawing, and finish the full-size working-design derived from it.

Q. This process is repeated for the two years?—A. Yes. The first year is taught geometrical arrangement, conventionalization of flowers, the drawing of flowers from nature and adapting them to simple designs, that is, prints, etc. The technicalities are sim-

ple as concerns wall paper, chintz, calico, or anything that is printed. In the second year I teach the principles and the technicalities of machinery, and designing for all fabrics upon which the design is brought to the surface by the Jacquard loom—all designs that are woven *are* brought to the surface by a Jacquard loom—whether they are red and white table-cloths, linen table-cloths, carpets, silks, any fabrics in which the design is brought to the surface. There are three ways of applying a pattern to surface. The first is by weaving the cloth or manufacturing the paper, whatever it may be, and printing the design on the surface after the surface itself is finished, as in calico, in wall-paper, some kinds of silks, and other things. Another way is by printing the threads *before* they are woven, as is done in tapestry carpets. Tapestry carpet is formed of only one thickness of wool. The threads are wound around a drum and a pattern corresponding to the design we have on paper is printed on these threads. Afterwards the thread is put in the machinery and woven, and as it is woven the pattern comes up of itself, to the surface. The third method is by taking threads or yarns of different colors—(that is, each thread is all one color; it is not printed in bands or strips)—these different colored wools are brought to the surface in their proper place and form a pattern by means of the Jacquard. That is the case with body Brussels, Wiltons, silks, table linens and many other fabrics.

Q. You are a lady of American birth?—A. Yes; I was born in Syracuse, N.Y.

Q. So that you have demonstrated in your own case that an American woman can do this if an American man can?—A. Yes; and I have had no instruction further than I have told you. Everything I know of this business I picked up myself and bored people by questioning them. I visited a representative factory, of not *every* industry in the United States, but of many. When I finished the carpets, I attacked wall-papers; when I finished the wall-papers I went to Paterson and visited the silk mills, and so on; I understand the machinery thoroughly, and can tell you all about the manufacture of almost every industry in the United States. There are very few that I cannot.

Q. I suppose women can probably get so as to earn a living

in some of the least difficult forms of work in a year?—A. Yes ; some of my pupils who entered the school last year found employment almost at once. One lady from Lafayette, Ind., and one from Utica, N. Y. The one from Utica was a grand-daughter of a clergyman. They entered the school on the 1st of October and on the 1st of January both got situations in Mr. Hobb's wall-paper factory in Brooklyn, one as an original designer, the other as colorist, one at \$10 a week and the other at \$15, which was very good indeed to begin with. The youngest pupil I had (only 14 years old) sold two designs, one at \$8 and one at \$10, then she received a prize of \$20. All together more than paid her tuition. Several of my pupils earn money ; many of them paid their entire expenses, some helped to pay their way while others did not make anything, and never will.

Q. Wherever there is to be a family it would be well that the wife should have this same instruction?—A. Yes, sir ; it would be a great benefit if the women of the country knew more about it—beneficial to the country and to the people. I am already giving instruction in this art *by letter*, to over sixty women throughout the United States and Canada. You would be surprised at the ease with which they learn by correspondence, and at the proficiency they display. It would bring many dollars into the country that now are expended abroad. There is no reason why all this money could not be made by people at home, and by women as well as men. Certainly, full grown, intelligent women ought to do as well as boys. Boys are taken in the factories when they are 13, 14 or 15 years of age, just common boys, not particularly cultivated ; workingmen's and artisan's sons who have a common-school education, some of them hardly any. Some learn to be designers, others do not. Women ought to do as well. They earn their living. They do not get as high salary as if they understood more about the business.

Q. Is there any other matter that occurs to you that you would like to state?—A. You asked me something about the expense of learning. I cannot tell you anything excepting as regards my own school ; no one will teach elsewhere. A designer will not teach at any price. Manufacturers will not allow their designers to teach in the first place, and the designers would not

do it if they were allowed ; there are no practical schools with the exception of my own.

Q. The designers are as bad as the Trades-Unions in that respect?—A. They are certainly. In my school there are two terms throughout the school year. In the elementary class the terms are \$30 a term, or \$60 for the entire year. In the advanced class the terms are \$50 a term, or \$100 for the entire year. The terms were put down as low as they could be and cover expenses, from the fact that girls and women who came here to learn cannot afford to pay high prices ; if they could, it would not be necessary for them to learn this branch of industry ; as they have to learn to earn their living the terms were made as low as possible.

Q. Instruction is given by the blackboard very largely, I suppose?—A. Yes ; instruction is given entirely by lectures. I have a small platform and give a lecture. If the class has had a lecture before I tell them what my lecture will be this time, I say, " My next lecture will be about ingrainings." I give a lecture on ingrainings, telling the pupils all about the machinery, illustrating it on the blackboard as I go, giving all the requirements to make the design, just how to do it to the minutest particular. I leave nothing undescribed, and illustrate what I say by designs already made by good designers, so that they can see exactly—with the illustration I make on the board—what is required. My lecture lasts anywhere from twenty minutes to an hour, depending on the subject. Some are much more lengthily described than others. I only give one kind of a fabric or one kind of industry at a time. They pass me designs made since the preceding lecture. I hold up each pattern before the whole school and criticise it before them all, so that they may not only have the benefit of their own mistakes, but those of other pupils'. It is a great benefit. They learn as much by their mistakes as by what they do right. I criticise severely, and then give instruction as to what to do for the next lesson. That ends the lesson as far as I am concerned. They can either make at home or at the school their designs and drawings to bring to me at the next lecture.

Q. I should judge from your description that practically there would be hardly any limit to the number of pupils you might in

struct at the same time?—A. Any number, provided my room was large enough to hold them.

Q. Have you any idea of the number of persons who might be employed in this work of designing?—A. A slight idea, I cannot tell exactly; it would need statistics for that. As I said before there are 75 to 100 carpet factories in this country. Some of these factories employ only one or two designers and buy many outside designs; others employ 15 to 16; 20 would be a large number of designers for any one carpet firm. When you come to silk, wall-paper and other industries it is about the same. The large wall-paper factories employ about the same number of designers that the large carpet factories do. There are hundreds and hundreds of men in this country employed as designers.

Q. They find employment in these large factories?—A. Yes, large and small both. The small factories pay as good a salary to a designer who can do the same work, only they do not require as many, for they get out a smaller quantity of goods.

Q. Besides the carpet factories, the wall-paper factories, and the silk factories, what others are there?—A. There is a large factory on South Fifth Avenue where they embroider by machinery tidies and all kinds of decorated work, piano-covers, table-covers, and things of that kind. They employ a great many designers, and pay them \$25 a week. One of my young lady pupils secured work from them.

Q. You think, then, several thousand persons at least would find employment in the present state of the art?—A. Yes, indeed. The furniture trade takes many designers; to design for furniture you should be something of a joiner and understand carpentering. you might make a beautiful design, but you must make a practical working-design as well, drawn to a scale.

Q. Have you known any women who had learned that branch of the art?—A. I know of one or two who have designed successfully for furniture. I do not know them personally. In Chicago there is one lady who has designed for a furniture house for some time. I do not know her name.

NOTE.—Please note that the foregoing testimony was given in 1884, since which time changes have been made in the school, new schools established, and old schools advanced. Therefore some statements, true when made, do not hold good at the present time.

Address of Miss Katherine S. Smith, "Historian of the School for 1889.

"As there may be some present this evening, who are not altogether familiar with the "modus-operandi" and growth of the School, it may not be inappropriate to present a few statistics and give a slight resumé of the characteristic work which has been done, and is now being accomplished by the students of the Institution.

When in the fall of 1881, a class of five was instructed by Mrs. Cory in the Principles of Design, and taught to apply these principles *practically* to Industrial Arts, then was first established the organization known as the "School of Industrial Art, and Technical Design for Women," from that nucleus sprang the prosperous School which at present has upon its Roll of Membership 490 names, correspondent pupils inclusive, all of whom are striving to attain a degree of proficiency in their several departments of practical designing, and Industrial handi-craft, that will enable them to become self-supporting. Among these pupils are representatives of every State and Territory in the United States. Many Canadian cities, and the Sandwich Islands. During the first two or three years lectures were given by prominent artists and designers to the students, but the classes soon assumed such proportions there was insufficient room to accommodate all who wished to avail themselves of the privilege.

Numerous invitations have been extended by manufacturers in New York and vicinity to visit their factories, and prizes amounting to several hundred dollars in gold, offered for various designs. To aid in the *establishment* of the School the following firms each donated the sum of \$100, since then no monetary assistance has been received, "Smith Bros.," through Mr. J. M. Sloan, "Frederick Beck & Co.," through Mr. Allen, "Bigelow Carpet Co.," through Mr. Wm. Kendal, President of the Carpet Trade Association of the United States, "Mr. John Clark of Prang & Co., Boston, and from Prang & Co. a set of Floral plates, conventionally treated, also samples of French Wall Papers—just brought by the donor—Mr. Robert Hobbs—from Europe, specimens of paper from "Beck & Co.," "Warren & Lange," "Daily & Montague," and many retail dealers. Samples of silks, cottons, and other textures from "Claffin & Co." Carpets from "Sheppard Knapp," "Hartford Carpet Co." and "Sanford & Co."

The following publications are regularly sent to the School by the publishers. "The Century," "Dress," "Business Woman's Journal," "Decorator & Finisher," "China Decorator," "Carpet Trade Review," "Silk Journal," "Textile Designer," "Wall Paper Journal," "Art Amateur," "Philadelphia Carpet Trade and Upholsterer," "Art Interchange," "Woman's Cycle," "Boston Textile World," and many other trade journals.

Various designs have been made and sold to manufacturers since the establishment of the School; carpets of all grades, oilcloths, linoleums, wall-papers, stained-glass, carved and inlaid wood panels, printed silkolines, drapery silks, ribbons, upholstery fabrics, portières, table linen of all kinds, calicoes, prints,

awning stripes, decorated window shades, designs for lace, fan-mounts, book-covers, china decoration. Christmas, Easter and Menu cards. Not only have orders been filled for American manufacturers, but there have been sent to Leeds and York, England, patterns for ingrains, to Carlsbad, Austria, designs for china, to Dundee, Scotland, patterns for table linen and towel borders, to Japan for printed and embroidered silks.

Many applications are made to the School for teachers in all branches of Industrial Art, and letters of inquiry come in from all sides by the hundreds.

Mrs. Cory's name has been connected with this work from the first. She it was, to whom all credit and honor due, *first* conceived the plan, overcame many, seemingly insurmountable difficulties, by her untiring energy and devotion, was the "Pioneer" of woman's work *practically applied* to the "Industrial Arts," in this country. An illustration in her success of the old French proverb, "Vouloir c'est Pouvoir."

EXTRACTS FROM THE PRESS.

"The Woman's Art School connected with the Cooper Union, New York, has recently received a new impetus in the acquisition of Mrs. Florence E. Cory as teacher of an afternoon class. Mrs. Cory is a practical carpet designer, and is connected with the designing department of Messrs. E. S. Higgins & Co."—*Carpet Trade and Review*, Feb., 1877.

"In the admirable Institute presented to the City of New York by Peter Cooper, a class now numbering some dozen young ladies, under the instruction of Mrs. Florence E. Cory—a practical designer of carpets—are already doing very creditable work."—*Carpet Trade and Review*, May, 1878.

"A class has been established by the Ladies' Art Association of New York City, under Mrs. Florence E. Cory, the first, and at present the only, woman carpet designer in this country."—*Woman's Journal*, 1881.

"Under the supervision of Mrs. F. E. Cory, the first class for teaching carpet designing was established in Cooper Union."—*Carpet Trade and Review*, April, 1881.

"Mrs. F. E. Cory is the only lady carpet designer in this country."—*Carpet Trade and Review*, June, 1881.

"The Ladies' Art Association has undertaken a class in carpet designing, taught by Mrs. Cory, who has pursued this subject with much enthusiasm, and in the face of many disadvantages, and whose designs are now a constant source of profit."—*Art Amateur*, June, 1881.

"The outcome is an employment thoroughly remunerative, and a department of carpet designing in the Ladies' Art Association, taught by Mrs. Florence E. Cory. This class in carpet designing is the only one in existence."—*N. Y. World*, June 19th, 1881.

"During the present month there is to be established in New York City, a worthy college of Industrial Art, to be known as the 'Woman's Institute of Technical Design.' The Principal of the Institute is Mrs. Florence E. Cory, a skillful carpet designer, who is the only lady engaged in producing practical original designs for floor-coverings in this country, perhaps in the world."—*St. Paul Pioneer Press*, Oct. 30, 1881.

"The Woman's Institute of Design is conducted by its energetic Principal, Mrs. F. E. Cory, the carpet designer."—*Carpet Trade*, Nov. 1881.

"An interesting lecture on Industrial Art was given at Steinway Hall, on Saturday afternoon last, by Mrs. F. E. Cory, Principal of the 'Woman's Institute of Technical Design.'"—*School Journal*, Dec., 1881.

"The 'Woman's Institute of Technical Design,' under the charge of Mrs.

Cory, now enters on a new term. Few enterprises have had such a marked success at the outset."—*School Journal*, Jan., 1882.

"The Woman's Institute of Technical Design, was organized in October last, by Mrs. F. E. Cory, to prepare young women for practical work in making artistic designs for wall-paper, carpets, etc."—*New York Sun*, June 8, 1882.

"The school was started under the charge of Mrs. Florence E. Cory, with Miss Florence A. Densmore as assistant."—*N. Y. World*, June 8, 1882.

"Mrs. Cory, however, will always have the satisfaction of being the first in the field, and by her own skill and success, of having been the means of opening another door in addition to those into which women have already gained admittance."—*Jennie June*—in *Demorest's Monthly*, Oct. 1882.

"Mrs. Florence E. Cory, a graduate of Cooper Institute, determined to open a school where this branch of industry, hitherto closed to woman, might be thoroughly and systematically taught."—*Evangelist*, June 23, 1882.

"Mrs. Florence E. Cory will open a school of Industrial design, October 2. She is a lady of practical ability, and well qualified for the work she has undertaken."—*Freemans' Journal*, Cooperstown, Aug. 8, 1882.

"Mrs. Florence E. Cory, realizing the great want of good original designers, established last fall a school of Industrial Design for Women in New York City."—*Hornellsville*, Steuben Co., N. Y., Aug., 1882.

"Mrs. Cory has long been known as a carpet designer who has no superior in this country, and she seems not only to possess faculty, but to be capable of imparting her method of putting it to use."—*Oswego Times*, Oct., 18, 1882.

"It has been reserved for a lady, formerly of Syracuse, Mrs. F. E. Cory, to establish a School of Industrial Art for Women in New York City."—*Syracuse Courier*, Dec., 1882.

"The Moquette pattern, designed by a graduate of the 'Woman's Institute of Technical Design,' of which Mrs. Cory is Principal, is proving very successful; Sheppard Knapp & Co. had it put up."—*Carpet Trade and Review*, July 1, 1883.

"For years Mrs. Cory, who is a practical carpet designer, has been engaged in this work of instruction, and has now opened what is believed to be the largest class-room for the study of practical designing in this country."—*Truth*, Oct. 1883.

"In 1881, Mrs. Cory established a School of Industrial Art for Women, having seventy-five pupils at her residence last year."—*New York News*, Dec. 27, 1883.

"Mrs. Cory has engaged in an enterprise which is sure to be of great service to her sisters in industry, for it is artistic work that calls for, and is sure of, a generous compensation,"—*Kingston Freeman*, Rondout, N. Y.

"Pupils have the privilege of selling their work made while under instruction (several hundred dollars were so earned by the pupils last year)"—*Daily Era*, Lancaster, Dec. 1883.

"The question of teaching woman in America the Arts of Design has been solved by Mrs. Florence E. Cory, herself a practical designer. Mrs. Cory is a graduate of Cooper Union, and, in 1877, taught in that Institute the first class in practical carpet designing ever established for women in this country. After leaving Cooper Union Mrs. Cory took a thorough course of instruction in practical

design at Messrs. E. S. Higgins' carpet factory in New York City. Afterward she visited a representative factory of nearly every art industry in the United States, studying in each the technicalities of the machinery and practical requirements of the design of these various industries, thus qualifying herself to be the best as well as the first teacher in practical design for industrial purposes in America."—*Manufacturer and Industrial Gazette*, Boston, Mass.

"The first Institute of Technical Design, devoted exclusively to the instruction of women it is claimed in the world, was opened in the City of New York, on October 27, 1881, under the auspices of its originator, Mrs. Florence E. Cory. As the Institute is now termed, in its second year, 'School of Industrial Art for Women,' offers to women the best facilities for instruction in carpet designing that can be found in the Middle States, perhaps in the Union."—*Manhattan*, for August.

"The School of Industrial Art for Women,' is the only one in America which possesses a Jacquard carpet loom, by means of which application of the design to the fabric may be illustrated. Many other things are needed, however, in the way of apparatus, books, charts, etc. Contributions are therefore solicited, and will be thankfully received by the managers of the School: for, as James A. Garfield said: 'At present the most valuable gift which can be bestowed on women is something to do, which they can do well and worthily, and thereby maintain themselves.'"

WOMEN'S WORK AT HOME.—*Dear Sir*.:—In the Home Department of the *Witness* is a letter asking for woman's work at home which will prove remunerative. Allow me to suggest designing for industrial purposes. For the past nine years I have been investigating the subject of woman's work in all its branches, and have as yet found none so pleasant and profitable as designing for carpets, wall-paper, calicoes, stained-glass, etc., etc. Perhaps many women will say: "But I cannot design, I have no talent for drawing. I know nothing about art." To such I would reply: It does not require that talent most people imagine, nor a special knowledge of art. Any lady of average intelligence can master easily the fundamental rules and principles, as I personally know many who, under the instruction of Mrs. Florence E. Cory, the first practical woman designer in the world, have succeeded as designers who knew they had not a spark of *talent* when they entered the School of Industrial Art for Women. More than five years ago Mrs. Cory established this School in the City of New York for the purpose of helping girls and women to become self-supporting. Since that time her pupils have materially aided themselves at home, in design-rooms, stores, and as teachers not only supporting themselves but many of them, others dependent upon them. Ladies who from home duties or from lack of means, cannot enter the school, may obtain instructions by letter; or should they have but a short time to devote to the study, will be given individual instruction and taken on as rapidly as their capabilities will admit. I write this in no way as an advertisement of Mrs. Cory or her school, but to convey information to many women who will be glad to learn of the opportunity to become self-supporting, as it is a work that may be done at home or abroad, in city or country. I *know* by personal experience how hard it is for women to find work for which there is a market not crowded, and which yields

even a fair remuneration, and I feel that I cannot speak too often, or too publicly, of this excellent school—excellent in its instruction, and in its results.

[We are much obliged for the above suggestion, which we think is worthy of careful consideration.—EDITOR.]—*New York Witness*, Feb. 1886.

Some months ago in the pages of this magazine appeared a short account of the aims, the methods and the results of the School of Industrial Art for Women, established in New York by Mrs. Florence E. Cory. Such an enterprise is worthy of every encouragement, as it is an important practical step in the training of women in the light industrial arts, proficiency in which will afford them support, comfort and independence. All well directed efforts to throw open avenues of profitable, adaptable employment to women deserve the support of all who are interested in the great question of women's work. It is pleasant to see that this school of Mrs. Cory's has received the endorsement of those well qualified to express an opinion. The Women's National Industrial League at their meeting, adopted the following resolution:

Resolved, That the Women's National Industrial League desires to call public attention to the work which has been accomplished by the founder and managers of the School of Industrial Art for Women, and to express their admiration and esteem for Mrs. Florence E. Cory, who has devoted herself heroically, and endured years of toil and fatigue, that she might, by her own personal research and labor, obtain the practical knowledge necessary to enable women to compete with men in technical education in art and design. And not only do they wish to evince their esteem for Mrs. Cory, but for all others interested in bringing this school to a practical issue, and the school itself which has accomplished so much real good.—*Domestic Monthly*, 1883.

It is not absolutely necessary to go to a school to study practical design, though it would be best; the next best course would be to take lessons by correspondence with a competent instructor. Mrs. Florence E. Cory, who was the first teacher of practical carpet designing in the City of New York, teaches by letter; she is also very thorough in wall paper, calico and cretonne designing. Address a letter to her at the original School of Industrial Art for Women, No. 120 West Sixteenth St., New York City.—Notes and Queries Column, *Art Interchange*, Sept. 11th, 1886.

MRS. FLORENCE ELIZABETH CORY,

Originator and Founder of the "Women's Institute of Technical Design," having dissolved the business partnership founded in 1881 with Florence A. Densmore, established in 1882,

The School of Industrial Art and Technical Design
for Women.

Parties have been advertising a school which claims to be the original school, and to be of like nature with Mrs. Cory's.

This is not so, as the original methods of instruction, the original instructors, etc., etc., are now in
The School of Industrial Art for Women.

For further terms and particulars address

MRS. FLORENCE ELIZABETH CORY,

134 FIFTH AVENUE.

NEW YORK CITY, N. Y.

